

GLASS SLIPPERS  
ARE SO BACK.



RODGERS + HAMMERSTEIN'S  
**CINDERELLA**

EDUCATIONAL GUIDE



**Welcome** to the world of *Rodgers + Hammerstein's Cinderella*, a beloved tale retold around the world. Everyone knows a version of the story, but *Rodgers + Hammerstein's Cinderella* engages audiences with a surprisingly contemporary take on the classic tale.

This well-loved story continues to entertain and delight children and adults alike. This latest version promises to entertain audiences but also offers many opportunities for learning. This guide has been designed to help you investigate the performance with your students and provides excellent opportunities to explore the Australian Curriculum, with specific references to English and The Arts. It also includes character descriptions, a synopsis of the show, information about the origins of the musical, and a brief history of fairy tales.

This guide includes discussion prompts and activities that will help your students explore the central themes of 'forgiveness' and 'transformation'. It also explores some of the pertinent social issues of this beloved fairy tale including 'poverty and equity', and 'respectful relationships'. These themes and issues form the foundation for many of the activities in this guide. Teachers may choose from these activities according to what is appropriate for their students and teaching circumstances, either prior to seeing the performance or as a follow-up.

We trust that the activities and resources included in this guide will provide teachers with the ability to fully appreciate the educational opportunities of this spectacular musical production and aid students to realise the magic of *Rodgers + Hammerstein's Cinderella*!

## Book your visit today

There are great prices available for educational groups. Tickets are available from the *Rodgers + Hammerstein's Cinderella* website at:

<https://cinderellamusical.com.au/>





Credit: Carol Rosegg - Original Broadway Production

# TABLE OF CONTENTS

Character Descriptions	2	• Cinderfella	24
Plot Synopsis	3	– Writing Her Own Ending	
From Page to Stage: A History of the Show	5	• Who's Behind The Mask?	25
Behind the Wand: Rodgers + Hammerstein	6	– Appearances Can Be Deceiving!	
Douglas Carter Beane	7	– Is That Really You?	
Once Upon A Time – An Enchanting History of Fairy Tales	8	• Don't Judge a Book By Its Cover	26
Cinderella is Born: The Origins of the Cinderella Story	9	– Overcoming Adversity	
Around the World Before Midnight	10	• Step By Step	27
It's Showtime	12	– See, Think, Wonder	
<b>ACTIVITIES:</b>		• Celebrating Diversity	28
• Write Your Own Fairy Tale Scene	13	– Family Soup	
• Editing And Refining	14	• Cast Your Ballot	29
• Do You Know <i>Cinderella</i> ?	15	– What Is Class	
• Don't Forget Your Glass Slipper	16	• The Class Divide	30
• After the Ball	17	– Causes Of Class	
• Fighting Bullying: One Giant At A Time	18	– Working Class Man	
• The Crumpled Heart	19	• Democracy In Australia	31
• "Ridicule"	20	– Classroom Politics	
– Forgiveness – The Three Steps		• Dreams Do Come True	32
• Am I Perfect For The Ball?	21	– A Magical Dreamboard	
– Media Manipulation	21	• Transformations	33
• What Will I Wear?	22	– Transforming Objects	
• Hopes And Dreams	23	– Transforming Characters	
		Connections to the Australian Curriculum	34
		With specific references to English,	
		The Arts and General Capabilities.	
		Thank You	37

# CHARACTER DESCRIPTIONS

**ELLA (CINDERELLA)** is a young lady with the kindest heart in the kingdom. She dreams of escaping her endless chores so she might one day see the world.

**MADAME** is Ella's stepmother, a vain and tyrannical woman only concerned with her wealth and her daughters' happiness. Madame does not consider Ella, her stepdaughter, a true daughter.

**PRINCE TOPHER** is the Prince of the entire kingdom, but he needs a bit of inspiration to realise his full potential.

**SEBASTIAN** is Topher's Lord Chancellor. Although Sebastian wants to protect the Prince, he does so by shielding the Prince completely from what is going on in the kingdom.

**LORD PINKLETON** is Sebastian's second-in-command and the herald for all important events or information.

**MARIE** enters the story as a senile poor woman, but she magically transforms into her true form as Ella's wise and compassionate Fairy Godmother.

**JEAN-MICHEL** is a poor revolutionary with many ideas about how to improve society. Jean-Michel is in love with Gabrielle.

**GABRIELLE** begins the story as just another selfish stepsister but finds camaraderie in Ella when she reveals to Ella that she would give up her riches to be with Jean-Michel.

**CHARLOTTE** is one of Ella's stepsisters who treats Ella cruelly but, quite honestly, doesn't know much better because she is so self-involved. Charlotte's a bit of a clown and definitely the last one in on the joke.



Credit: Carol Rosegg - Original Broadway Production

## PLOT SYNOPSIS

### ACT ONE

Once upon a time in a faraway forest, a young woman named Ella does chores for Madame, her stepmother, while wishing the world would be as beautiful as it appears (*The Hills Are Every Shade of Yellow*).

In another part of the land, Prince Topher is having a hard time finding his purpose in life, even though he is to become king soon (*Me, Who Am I?*). After defeating a giant in battle, Prince Topher stumbles upon Ella in front of her home. He commends Ella after he witnesses her kindness towards a homeless woman named Marie. Prince Topher and his advisor Sebastian head back to the palace, just as political radical Jean-Michel arrives, sharing his ideas about the problems between the rich and the poor.

Madame and her daughters, Gabrielle and Charlotte, return from shopping. Jean-Michel offers a book to Gabrielle, whom he loves, but Madame quickly rejects it. Jean-Michel instead offers Ella the book, and through the pages, Ella dreams of life beyond her rags (*In My Own Little Corner*).

Miles away at the palace, a ball is held to find Prince Topher a wife (*An Announcement*). While the upper crust of society are excited about the ball (*The Prince is Giving a Ball*), Jean-Michel rallies the poor to do something (*Now Is the Time*). Meanwhile, Marie witnesses all the frantic excitement while mumbling something nonsensical to herself (*Folderol*). As the Stepsisters get ready for the ball, the Lord Chancellor Sebastian visits

Madame's house and discusses plans for Gabrielle and Prince Topher to marry. Jean-Michel visits afterwards, this time with flowers for Gabrielle, but Madame throws him out.

After Madame and the Stepsisters leave, Marie magically reveals herself as Ella's Fairy Godmother and sets a plan in motion for Ella to go to the ball. With beautiful glass slippers, animals magically transformed into royal attendants, and a carriage made from a pumpkin, anything is possible (*Impossible / It's Possible!*)

Ella arrives just in time, completely transformed and unidentifiable. "Ridicule", a royal game where people trade insults and complaints, is played at the ball. She plays against Madame, but instead of swapping insults, she compliments Madame. The court is surprised and confused by this concept of kindness, and the palace fills with warmth and joy.

Prince Topher becomes smitten with this beautiful stranger (*Ten Minutes Ago*). Just as they are going to share a kiss, the clock strikes twelve, and Ella tells Prince Topher that his people are suffering and that he must do something. Ella hurriedly leaves but drops one of her glass slippers.

## ACT TWO

While Prince Topher and his royal guards search for Ella (*The Pursuit*), Charlotte is left at the palace (*The Stepsister's Lament*). Eventually, Madame and her daughters return home, and as they rehash the evening, Ella describes how she would imagine the evening (*When You're Driving Through the Moonlight*). Charlotte, Gabrielle and Madame join in, dreaming about a true love (*Lovely Night*). After

Madame and Charlotte head to bed, Gabrielle and Ella bond over their secrets: Ella was the girl at the ball, and Gabrielle is in love with Jean-Michel.

At the castle, Prince Topher is sullen (*Loneliness of Evening*) and demands a banquet be held to find Ella. News spreads, and as the women head back to Madame's cottage to quickly prepare, Gabrielle pretends to be sick so she can help Jean-Michel at a soup kitchen. She also offers her dress to Ella for the banquet. Madame and Charlotte race off to the banquet, while Jean-Michel arrives to pick Gabrielle up. They are unexpectedly interrupted by Madame returning home. She banishes Gabrielle from the house and rips up Ella's borrowed dress.

Marie visits Ella and encourages her to truly believe in herself (*There's Music in You*). Marie transforms Ella's torn-up dress, once again, into a beautiful gown and sends her off to the banquet. There, Ella finds Prince Topher and shares with him that the poor are heading to the palace soon. Quickly after the poor arrive, Prince Topher finds himself inspired by their concerns and decides that there will be an election to elect the first Prime Minister of the kingdom. With all this excitement, Prince Topher and Ella question their newfound love (*Do I Love You Because You're Beautiful?*), but the clock strikes twelve, and Ella must run again.

A day later, Lord Pinkleton announces that both the election and search for Ella are in full swing. Ella appears in her normal, ragged clothes, and Prince Topher permits her to try on the slipper. He is ecstatic when it fits and proposes to Ella. And of course, everyone lives happily ever after!



# FROM PAGE TO STAGE: A History of the Show

**R**odgers + Hammerstein's *Cinderella* is the only musical of Rodgers & Hammerstein's that was written for television. It was largely based on Charles Perrault's version of the tale, entitled *Cendrillon*. Rodgers & Hammerstein wrote *Rodgers & Hammerstein's Cinderella* for CBS, starring Julie Andrews in the title role. With Ralph Nelson as director, it premiered on CBS on March 31, 1957, and was seen by over 100 million people, or about 60% of the US population at the time.

Staged versions of the musical began with a premiere at the London Coliseum by Harold Fielding on December 18, 1958. Other versions of *Rodgers & Hammerstein's Cinderella* continued to play in US theatres after 1961. CBS decided to take a stab at another television version, with Richard Rodgers as executive producer. Rodgers wanted to stay truer to Perrault's classic, but for the most part, the music and story were retained from the original. It premiered on February 22, 1965. The New York City Opera produced the musical in 1993, 1995 and 2004 with such renowned performers as Eartha

Kitt and Dick Van Patten. One of the most famous tours of *Rodgers & Hammerstein's Cinderella* occurred in the US in 2000-2001.

In 1997, Walt Disney Productions released a remake of *Rodgers & Hammerstein's Cinderella* starring Brandy as Cinderella. It premiered on November 2, 1997 and had great success, with approximately 60 million viewers tuning in. The Disney production was applauded for its diversity in casting; the royal family was comprised of an African-American mother, a Caucasian father and an Asian-American Prince. This innovative 'colour-blind casting' choice allowed audiences to focus on the universality of the story, making the production more accessible to audiences.

Then in 2013, *Rodgers + Hammerstein's Cinderella* made its way to the Broadway stage with new twists and turns by writer Douglas Carter Beane, direction by Mark Brokaw, choreography by Josh Rhodes and starring Laura Osnes and Santino Fontana. It is this acclaimed musical that is being staged in Australia.

**ORIGINAL TELEVISION MUSICAL** airs on CBS starring Julie Andrews as Cinderella  
• Seen by over 100 million viewers (about 60% of the US population at that time)  
• Filmed at CBS Colour Studio 72, the first color studio in New York  
• Nominated for 2 Emmy® Awards

**New York City Opera Staged Versions**

The stage version of **RODGERS + HAMMERSTEIN'S CINDERELLA** debuts on Broadway for the first time ever, featuring a new book by Douglas Carter Beane and direction by Mark Brokaw

March 31,  
1957

December 18,  
1958

February 22,  
1965

1993, 1995  
& 2004

November 2,  
1997

March 3,  
2013

2022

Stage Premiere  
at the London  
Coliseum

**FIRST TELEVISION REMAKE**  
airs on CBS, introducing Lesley Ann Warren as Cinderella with Richard Rodgers as Executive producer  
• This version was seen by over 22 million households

**SECOND TELEVISION REMAKE**  
airs on ABC starring Brandy as Cinderella and Whitney Houston as the Fairy Godmother

The stage version of *Rodgers + Hammerstein's Cinderella* premieres in Australia



## BEHIND THE WAND

### The Key Creatives Behind the Magic.

#### Rodgers & Hammerstein (Composer and Lyricist)

**R**ichard Rodgers and Oscar Hammerstein II, authors of *Rodgers & Hammerstein's Cinderella* on Broadway, hold one of the most successful legacies in American musical theatre history. Together, they created 11 musicals and received 35 Tony Awards™, 15 Academy Awards™, two Pulitzer Prizes™, two Grammy Awards™ and two Emmy Awards™. Many describe Rodgers & Hammerstein's body of work in the 1940s and 1950s as the "golden age" of musical theatre.

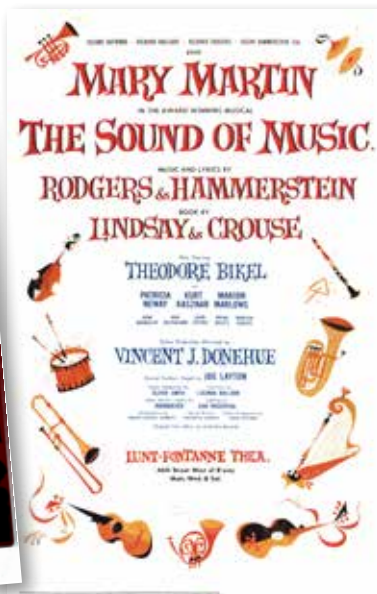
Richard Rodgers first saw success with his partner Lorenz Hart with over 40 shows and film scores, while Oscar Hammerstein II had worked successfully on several operettas. In 1943, Rodgers & Hammerstein created *Oklahoma!*, and as they say, the rest is history. Thereafter, they collaborated on *Carousel* (1945), *Allegro* (1947), *South Pacific*

(1949), *The King and I* (1951), *Me and Juliet* (1953), *Pipe Dream* (1955), *Flower Drum Song* (1958) and *The Sound of Music* (1959). Together they wrote *State Fair* (1943) as a movie, which also arrived on Broadway in 1996, and, of course, *Rodgers & Hammerstein's Cinderella* (1957) as a made-for-television movie.

Rodgers & Hammerstein were top-notch at integrating dialogue and music to tell vivid stories. These stories were capable of not only entertaining with great humour and whimsy, but also challenging notions of racism, classism and sexism. This impressive combination of form and content would inspire generations of musical theatre writers to come.

Today, their imprint on American theatre and culture is undeniable. Time Magazine and CBS





News named Rodgers & Hammerstein one of the top 20 most influential artists of the 20th century. They also received The Hundred Year Association of New York's Gold Medal Award "in recognition of outstanding contributions to the City of New York" in 1950. The 46th Street Theatre was named The Richard Rodgers Theatre in March of 1990.

That same year, they were commemorated with a United States Postal Service stamp. With many awards in hand and a body of work that continues to be produced for its relevance and artistic mastery, Rodgers & Hammerstein's work lives on as one of the most beloved canons in American musical theatre.



## Douglas Carter Beane (New Book Writer)

Douglas Carter Beane is an American director, playwright and screenwriter. His recent and current projects include the musical *Hood* (score by Lewis Flinn, Dallas Theater Center), *Noel Coward's Me and The Girls* (reading at Roundabout, being developed for Michael Urie), *Star-Spangled* (score by Lewis Flinn, workshopped at the Vineyard), *To Wong Foo* (score by Lewis Flinn), *The Big Time* (score by Douglas J. Cohen, concert at McCarter Theatre Center with Santino Fontana) and Rodgers and Hart's *Babes in Arms*.

As a sole playwright/librettist, he has earned five Tony nominations and one Olivier nomination. Beane's plays are *The Little Dog Laughed*, *As Bees in Honey Drown*, *The Nance*, *Shows For Days*, *Music From A Sparkling Planet*, *The Country Club*, *Advice From A Caterpillar* and *The Cartells*. His musicals are Rodgers & Hammerstein's *Cinderella*, *Lysistrata Jones*, *Sister Act* and *Xanadu*.

He has written the libretto for the Metropolitan Opera's *Die Fledermaus*, which is currently in their repertory, and the summer show at Radio City Music Hall. He wrote the film adaptation of his play *Advice From A Caterpillar*, as well as the screenplay of *To Wong Foo*, *Thanks For Everything, Julie Newmar*. He resides in New York City with his husband, composer Lewis Flinn, and their son, Cooper and daughter, Gabrielle.



Credit: Carol Rosegg - Original Broadway Production

## ONCE UPON A TIME...

### An Enchanting History of Fairy Tales

A FAIRY TALE IS A SHORT STORY WITH FOLKLORIC CHARACTERS AND COMES FROM A LONG TRADITION OF ORAL AND WRITTEN STORYTELLING. FAIRY TALES USUALLY FEATURE FOLKLORE CHARACTERS SUCH AS FAIRIES, GOBLINS, ELVES, TROLLS, DWARVES, GIANTS OR GNOMES AND USUALLY MAGIC OR ENCHANTMENTS.

For centuries, fairy tales have been feeding our imaginations and hearts. But what makes a fairy tale a fairy tale? And why are they passed from generation to generation? Madame d'Aulnoy, a 17th century French writer, was the first to use the term "fairy tales." Her books *Les Contes des Fées* (*Tales of Fairies* - 1697) and *Contes Nouveaux, ou Les Fées à la Mode* (*New Tales or Fairies in Fashion* - 1698) tell tales of kings and queens, animals and, sometimes, fairies. These stories existed long before Madame d'Aulnoy, but through her work, a literary genre was born.

# CINDERELLA IS BORN: The Origins of the Cinderella Story

## CHARLES PERRAULT (France)



French writer Charles Perrault laid important groundwork for the form and was also one of the first writers to pen a story of Cinderella. Perrault had spent most of his time advocating modern work and serving for the Academie francaise. At the age of 67, he lost his post and devoted the rest of his life to his children. In 1697, he published *Histoires ou Contes du Temps passé* (*Tales and Stories of the Past with Morals*), subtitled *Les Contes de ma Mère l'Oye* (*Tales of Mother Goose*), a collection of ancient tales and one of the most important pieces of literature of all time. The collection contained such legendary tales as *The Master Cat*; or, *Puss*

*in Boots*, *The Sleeping Beauty in the Wood*, *Little Red Riding Hood* and one of the most famous versions of *Cinderella*, entitled *Cendrillon*; or *The Little Glass Slipper*. Although these weren't new stories, Perrault helped to preserve them in the literary tradition for generations to come.

## THE BROTHERS GRIMM (Germany)



No other literary figures had a greater impact on the genre of fairy tales than Germany's Jacob and Wilhelm Grimm, famously known as the Brothers Grimm. While attending the University of Marburg, the brothers were instructed by Friedrich von Savigny, who sparked their interest in medieval German literature and other folklore. Meanwhile, the German Romantic movement was on the rise, seeking to bring literature back to nature. National pride rose with a special interest in folklore.

Influenced by both Charles Perrault and Johann Karl August Musäus, a fellow German who had written a collection of folktales between 1782 and 1787, the brothers began to collect German songs and tales. They gathered most of their stories from peasants but also from middle-class and aristocratic acquaintances. In 1812, they published *Kinder-und Hausmärchen* (*Children's and Household Tales*), their first collection of stories. Some of their most famous tales include *Rapunzel*, *Hansel and Gretel*, *Snow White and the Seven Dwarfs*, and *Aschenputtel* (*Cinderella*). Between 1816 and 1818, they published *Deutsche Sagen* (*German Legends*) and *Altdeutsche Wälder* (*Old German Forests*). From 1812 to 1857, the brothers continued to publish and rework their collection of fairy tales.

Today, fairy tales from the Brothers Grimm can be found in over 100 different languages and continue to be the source material for books, movies, television, theater, etc. Their ability to convey universal themes through a child's imagination has helped to bring their stories to audiences of all ages. While they did not live to see their stories retold in thousands of different versions, their legacy is invaluable.





## Around the World Before Midnight!

Scholars say there may be hundreds of different versions of *Cinderella* in the world! From Egypt's *Rhodopis* to China's *Ye Xian*, each story tells the tale of a young lady who was born into unfortunate circumstances and by the end, with the help of some magical friends, comes into good fortune. Although each story includes different elements, the theme and journey of making one's dreams come true is universal. This section will help your students learn more about the different interpretations of the story of Cinderella from around the world.

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"I WOULD LOVE TO LOOK AT YOUR BOOK  
OF HOW OTHER COUNTRIES LIVE." – ELLA

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### ***Ye Xian (China)***

Ye Xian is a young girl who talks to a very large, magical fish. The fish is later killed and served for supper by her stepmother. Ye Xian is visited by an ancestor who tells her if she buries the fish's bones in four pots and puts them under the four corners of her bed, they can make her wishes come true. She attends a New Year's celebration, where she leaves behind her magical slipper. The King of the To'Han islets stumbles upon the slipper and vows to marry the person who has a foot small enough to fit the slipper. He creates a pavilion and puts the slipper on display. Ye Xian tries to retrieve it but is mistaken for a criminal and is brought before the King. She tells him of the unfortunate details of her life, and he allows her to return home. Later, the King seeks her at her home and invites her to be his Queen.

### ***Rhodopis (Egypt)***

Rhodopis is a Greek servant at the Pharaoh's palace, where the other servants treat her cruelly. One day, the Pharaoh stumbles upon Rhodopis dancing by herself and commends her by demanding a gift for her: rose-gilded slippers. While drying her slippers, a falcon steals one and carries it all the way to the lap of the Pharaoh. The Pharaoh marvels at the slipper but does not recognize it as the same gift he demanded for Rhodopis. The Pharaoh vows to marry whomever the slipper belongs to. Later, he finds Rhodopis at her home and takes her as his bride.

### ***Chinye (West Africa)***

Chinye tells the tale of a young African girl with a stepmother who sends her into the dangerous forest to retrieve water. She escapes unscathed and, upon her return, runs into an old woman who tells her to go into a hut, take the smallest gourd and break it open. She does so; the gourd produces treasures, of which her stepsister becomes envious. Chinye's stepsister goes to the hut and returns home with the biggest gourd in the hut. She breaks it open, but instead of treasure, an enormous storm emerges and destroys everything. The family leaves the town, while Chinye uses her newfound fortune to help others.



## IT'S SHOWTIME!

In preparation for the upcoming performance, encourage your students to log on to <https://cinderellamusical.com.au/> and explore all the website has to offer. You'll find photos, bios of the cast and creative team and more! It is a great resource to get your students ready and excited for all the magic!



Give your students a glimpse of *Rodgers + Hammerstein's Cinderella* the Musical! After exploring the image above, have your students brainstorm what magic they expect to see at the theatre.



# ACTIVITIES

## Write Your Own Contemporary Fairy Tale Scene

Adapting a story for the stage can be an exciting challenge. The author of the book of a musical has to put a full production onto the page. Give this task to your students! While they may not be quite ready to write out a full play or musical, guide your students in writing scenes. Students will write a scene from the story of *Cinderella*. Your students can be as creative about the details as they so choose. You can use the scene on the following page as an example.

### For Educators

Before Your Students Begin to Write:

1. Have your students complete the following statement: "*Cinderella* is about \_\_\_\_\_." These answers can be varied, but make sure to approve each statement. Have them write their themes at the top of their drafts. This will be a guiding reminder for them to always bring their stories back to their overarching goal.
2. On another sheet of paper, ask your students to identify the most important events in the scene. Write these down in chronological order. Try to keep them to a one-sentence response.
3. Next, have them write down all the characters that will appear in their scene. Only write the most necessary ones.
4. The setting of the scene will be an ancient fairy tale land. This will help your students focus on the scene at hand and not get bogged down by details.

With all this in mind, your students are ready to put pen to paper!

### For Students

#### Tips for Writing Your Scene!

1. The number-one thing to keep in mind is that scenes in a play should have a beginning, middle and end.
2. Start at the beginning. How does the scene begin? From the start, the audience should know where they are and who is who.
3. Write the events out in order. Refer to the list of all the most important plot points. It will help you write what is most essential about each event.
4. Think about what each character wants. How does each character feel about the other characters? Consider what they like and don't like. Answering these questions will help you draw out the characters and their dialogue.
5. Write the end of the scene. The end should be as important as the beginning. The problem you presented at the beginning of the scene should be addressed by the end. Is the big problem solved? What is the outcome now?
6. Remember the statement "*Cinderella* is about \_\_\_\_\_." Whenever you're having problems writing out the scene, go back to this statement. If there are parts that don't relate to your overarching purpose, then they're not important.
7. Have fun! When writing a scene, you get to use your imagination and pretend to be the actual characters in the scene. Try to really think and feel like these characters in your play!

## EDITING AND REFINING

Read the scenes aloud! Unlike a novel, plays are written to be performed. Designate some class time to read each script, with students cast in the varied roles. Don't worry about creating a production. Just print out enough scripts for everyone to follow along. This will help each playwright learn the process of writing a script. What may work in the form of a literary fairy tale may not work in a play. Discuss the differences and help your students shape their own *Cinderella* scenes. After they've heard their scenes out loud, encourage them to go back and edit their scripts. What can they change to make the scene clearer? With a little time and hard work, your students are on their way to becoming playwrights themselves!

### Excerpt from *Rodgers + Hammerstein's Cinderella*

**MARIE:** What would you dream of?

**ELLA:** An invitation to the ball, I guess.  
(MARIE produces the invitation.)

**MARIE:** Right here. There's an invitation.

**ELLA:** But it's torn.

**MARIE:** Don't wait for everything to be perfect,  
just go! Now, what else would you dream of?

**ELLA:** Oh, a white gown, I imagine. A beautiful  
white gown sewn up with pearls. And jewels.  
And a tiara of diamonds.

**MARIE:** And on your feet?

**ELLA:** The most beautiful grosgrain pumps,  
I'd imagine.

**MARIE:** No. Better. The Venetian glass that your stepmother so loves in her trinkets and baubles.  
An entire pair of shoes made only of Venetian glass.

## DO YOU KNOW CINDERELLA?

The two most famous literary versions of *Cinderella* are *Aschenputtel* by the Brothers Grimm and *Cendrillon* by Charles Perrault. But before you read these translations, let's see what your students already know!

Ask your students to write down what they remember about the story of *Cinderella*: plot, characters, major themes and even images. Then ask them to write out a list of things that the stage production may contain: lights, sets, costumes, music, dancing, etc. No detail should go unnoticed or unimagined! Then have your students read one or both of the two famous versions of *Cinderella* (refer to the following weblinks):

*Aschenputtel* by the Brothers Grimm:

<https://www.pookpress.co.uk/aschenputtel-german-cinderella/>

*Cendrillon* by Charles Perrault:

<https://sites.pitt.edu/~dash/perrault06.html>

Lead your class in a group conversation about the similarities and differences between what they perceived the story to be and what they've just read. You can create a three-column t-chart with the titles:

ASCHENPUTTEL by the Brothers Grimm	CENDRILLON by the Brothers Grimm	YOUR CINDERELLA by You

Begin by asking your students to identify similarities between these three versions. Encourage your students to recognize elements that make each a quintessential "*Cinderella* story." Next, write down all the differences that make each story so unique. Ask them to think about what surprised them. What are the differences between their imaginations and the two versions?

Then ask them to look to their own favourite movies, television shows or books. Where do they see the influence of the *Cinderella* story?



## DON'T FORGET YOUR GLASS SLIPPER!

As your students learn more about these different stories, encourage them to investigate the context from which these stories have emerged. Have your students research a country where there is a version of *Cinderella* (refer page 12 as a starting point). Start with basic geography, history, culture and customs. Then ask students to focus more intently on Literature and The Arts, and to make note of how folklore is perceived by the people of that country. Think of a creative way for your students to present this information. They can create an informational video, a visual board presentation or maybe a PowerPoint; anything to communicate their research in a fun and creative way.

Your students can write their own international versions of *Cinderella* based on their own heritage. Have them do ample research about their ancestors' countries. Then have them write their own versions of the story contextualized by the region they researched. Consider physical environment, daily customs and ideologies that would affect the telling of this story. Share these stories in class, and have their peers give feedback. What events and elements made the cut? Why? How did the stories change when put in a completely different environment?

Regardless of region or race, *Cinderella* is treasured for its universality. Through these exercises, your students will have the opportunity to celebrate the uniqueness of different people and places as well as connect in sharing one of the most well-known stories of all time.

## AFTER THE BALL

After seeing *Rodgers + Hammerstein's Cinderella*, use the following discussion prompts to unpack the themes, characters and context of the show. Through this conversation, students will gain a greater appreciation for their audience experience.

1. Prince Topher has it all. He is a brave knight, soon to be king of the kingdom and the most sought-after bachelor. Unfortunately, he's still discontent with his everyday life. What is Prince Topher specifically struggling with? Why? Can a person who appears as fortunate as Prince Topher still be unhappy?
2. Prince Topher gives Ella a coin in appreciation of her charity towards Marie, the poor beggar woman. Identify why Prince Topher does so. What about Ella's kind behaviour solicits praise from Prince Topher? How is Ella compassionate towards Marie?
3. Madame wants her daughters to marry for fortune and betterment in society rather than for love. Is she right? What should people consider when finding a partner? What is most important? Was it a different consideration for women in Ella's time period compared to now?
4. With his constant rallying and public speeches about the disparity between the rich and the poor, Jean-Michel is considered, by most, to be a radical. What is a radical? Why is Jean-Michel considered to be one? What are his ideas about society? Should things change in the kingdom?
5. Madame wants her daughter, Gabrielle, to marry Prince Topher, but Gabrielle wants nothing more than to be with the poor revolutionary, Jean-Michel.
6. Sebastian protects Prince Topher by not sharing what happens outside the palace, especially across the river where the poorest people live. This way, Prince Topher and the palace can live harmoniously without any conflict. Why doesn't Sebastian inform Prince Topher of the kingdom's problems? Is it better to be blissfully ignorant or to know the hard truth?
7. Marie begins the show as a seemingly disturbed, poor lady, and then magically transforms into Ella's beautiful, decked-out Fairy Godmother. Why does Marie use this particular disguise as a cover? What, about the "character" she dons, makes her plans to help Ella successful?
8. When Ella confirms Gabrielle's suspicions that she was, in fact, the mysterious stranger at the ball, Gabrielle is relieved. Why is that? Why is Gabrielle so understanding of Ella? Why do Gabrielle and Ella bond in the sharing of their secrets?
9. By the end of the story, an orphaned servant has become a princess. What do you think about this transformation? Examine the events leading to this change. How much of the change happened by the will of an individual versus the help of others?
10. Is this a "happily ever after"? What makes a "happily ever after"? How should fairy tales end?

## FIGHTING BULLYING: ONE GIANT AT A TIME

“KINDNESS IS PRACTICED NOW IN ALL THE GREAT COURTS. RIDICULE ISN’T DONE ANYWHERE ANYMORE. IT’S ALL KINDNESS NOW.” – ELLA

Although fairy tales are known for their happily-ever-afters, there are sometimes difficult elements to the story that are meant to teach lessons. In the show, the audience watches Madame and her daughters berate Ella for not cleaning fast enough or not being good enough. Bullying is certainly a topic that students can relate to, whether they have been the victim, the perpetrator or a witness. Students will have plenty of thoughts and opinions about this growing problem.

Lead your class in a group discussion about bullying and how it relates to the production. Have them first identify examples of bullying in the play. Below, you’ll find an excerpt from a scene between Madame and Ella. Use this example and what your students remember from the production to cite instances of bullying. Ask them to describe what effects those phrases and actions have on Ella as she progresses through the story. Does she lose self-confidence? How does she regain it? How does Ella fight for her dreams in the face of being bullied?

### What Can You Do?

Give the scene on this page to your students to act out. Cast students in the two roles. Have them practice the scene for 10 minutes. After rehearsal, have one pair perform the scene in front of the class, and have the rest of the class respond and identify what is bullying behaviour.

Next, think of some solutions. What could Ella do? Have the students resume in their groups to plot out a change to the script where Ella reacts. Students should come up with practical and constructive solutions for Ella to face her bully.

Finally, ask the students to include another role (perhaps even one of Ella’s stepsisters) in which the witnesses change from being a bystander to an upstander.

Lastly, lead your class in a discussion about the differences between the scenarios. Why does Madame treat Ella so poorly in the musical? Is there a way for Madame to get what she wants without having to resort to her bullying ways? In their new versions, what are some solutions your students came up with that are applicable in their own lives? Ask your students, “What can you do?”

### EXCERPT FROM RODGERS + HAMMERSTEIN’S CINDERELLA:

**PERSON 1:** Clean up this porch and use this old bag of rags.

*(PERSON 1 kicks the bag of rags over, and a coat falls out.)*

*(PERSON 2 picks up the coat.)*

**PERSON 2:** That’s not a rag, that’s my father’s coat!

**PERSON 1:** : It’s a rag now.

**PERSON 2** But it’s all I have to remember him by.

*(PERSON 1 picks up the coat and rips it.)*

**PERSON 1:** Clean the porch with this rag.



# THE CRUMPLED HEART

The Crumpled Heart is an activity that was developed to demonstrate the effects of bullying.

Give each student a piece of paper that is shaped like a heart. Make sure you point out how perfect the paper is.

Tell the students that they are going to pretend to be Ella's stepmother and stepsisters. They are going to quote some of the mean things that are said to Ella in the play and each time they do, they need to make folds or small scrunches in the paper until the paper is fully folded or completely scrunched up.

Then, tell the students they are going to apologise to Ella. Each time they say sorry or say something nice about Ella, they are going to unfold or un-scrunch a bit of the paper until it is completely open.

Ask the students:

1. Is the paper heart the same as it was before?
2. Even when we apologised or said nice things, were we able to change the paper to how it was before?

Explain to the students that this is how bullying works; that someone can apologise for bullying or saying something mean to someone, but the effect of bullying can stay with someone.

You can extend this activity by taking the scrunched-up heart and a fresh heart and gluing both to a bigger piece of paper. Next to the scrunched-up heart, the students can write words or quotes from the play as examples of the bullying that Ella endures. Next to the fresh heart, the students can write ways in which Ella could have been treated as an alternative to this bullying. This can be used as a prompt to explore relationships with others.

## **Additional resources relating to respectful relationships:**

<https://www.australiancurriculum.edu.au/resources/curriculum-connections/portfolios/respect-matters/>

<https://education.ourwatch.org.au/>

<https://kidshelpline.com.au/teens/issues/bullying>

Kids Helpline: 1800 55 1800

## “RIDICULE”

“Ridicule” is a game played at the court where two opponents take turns saying something bad about the other. In a court where such a game exists, how can one expect the problem of bullying to change? Ella is the first to defy the rules of the game and instead offers a compliment to her bully, Madame.

Play a version of “Ridicule”, but with Ella’s twist. Let’s change it to “Kindness!” Have your students stand in front of the class in pairs, one pair at a time. They will take turns giving one another compliments. Each student gets three compliments. Encourage your students to be as specific and kind as possible. This exercise will help your kids see that it’s more than okay to be kind; it’s a celebration!

### **Forgiveness – The Three Steps.**

Ella is often treated with disrespect and unkindness by her stepmother and stepsisters and, yet, Ella finds it in her heart to forgive them for their words and actions. Because of Ella’s forgiving nature she is unburdened by thoughts of revenge and bitterness. In many respects she is empowered by her ability to move on with her life.

Ask your students to consider a time when they have been treated unkindly. Ask them to recall the circumstances that lead to this situation or event. Did the perpetrator/s have a particular motivation for behaving this way? What did they say? How did they say it? What did they do? Students might like to share these experiences with the class or in smaller groups.

Ask the students to consider how they might use the following three steps to achieving forgiveness:

#### **Step 1: Identify**

Ask students to identify the hurt and pain they felt in this moment

#### **Step 2. Acknowledge**

Ask students to consider how this hurt and pain made them feel.

Are they prepared to forgive this person/people for their words/actions?

#### **Step 3. Accept**

Ask the students to consider if they can forgive the offender/s for the hurt they have caused.

Ask them to consider how this act of forgiveness might empower them.

## AM I PERFECT FOR THE BALL?

Ella may have been given new dresses and some magic styling, but her newfound confidence is the real makeover. Many young people may feel inadequate with their physical appearance or their body image. Particularly, young women are inundated with images of models on magazine covers that are airbrushed or digitally enhanced, perpetuating the idea of a “perfect body.” Even in the Brothers Grimm version of *Cinderella*, the Stepsisters gruesomely cut off parts of their feet so they may fit perfectly into the glass slipper.

Have your students discuss these ideas. What is the “perfect body?” What do they feel when they see pictures of models in magazines? Is it important to have a specific body type? How do these magazine images affect young people? Are these images dangerous?

### Media Manipulation

Ask your students to explore how the media (internet, magazines, television, film, etc.) portrays women and men. What images are most prevalent? Have them create a list of one-word adjectives of what the media suggests a “normal” body type is. Then have them add the qualities that the media suggests are the most important for people in their own age group.

Next, students should create a list of what they think the “normal” body type should be. Add to the list what they believe and want the most important qualities to be for their peers. This exercise will help students learn more about how media and advertising works and, hopefully, help them form their own opinions and learn to disregard the media’s mighty influence.

Collect a lot of magazines. Age-appropriate fashion magazines will work, but focus more on magazines where candid photos may be found. Think National Geographic or Time magazine. Have students find as many photos as possible of people of different shapes and sizes. Cut them out and glue them to a large poster board and make a collage. The more photos you find, the better. Hopefully by assembling a collage of different people, your students will realize how diverse the world is, especially when it comes to the body.

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“IF I HAD A BALL GOWN, I THINK I MIGHT  
LOOK SORT OF NICE.” – ELLA

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## WHAT WILL I WEAR?

Tell your students they are now Cinderella's Fairy Godmothers, and they must help Cinderella get ready for the ball. They need to design what she will wear and how she will arrive at the ball.

After the students have finished their designs, have the students create an advertisement for this 'look'.

Share the advertisements with the class.

### **Discussion:**

1. When designing Cinderella's 'look' for the ball, we often default to the fanciest appearance. Why is this?
2. Why is there an emphasis placed on 'appropriate attire' for a royal ball?
3. If Cinderella had gone to the ball dressed in her normal clothes, what might've been the reaction?
4. Should there have been an expectation for her to dress a certain way?
5. Have you ever felt pressured to dress a certain way?
6. What causes this feeling of pressure?
7. What would the world look like if we didn't feel pressured to look or dress a certain way?

Then, have the students re-design Cinderella's look according to what they think she'd be comfortable wearing.



## HOPES AND DREAMS

Give each student an outline of a person. Have your students choose one character each from the play. Within the outline of the body, have your students note the hopes and dreams of the character as outlined in the script in one colour. Then, in another colour, have them note the hopes and dreams they assume this character has.

As a continuation of this activity, have your students interview a family member about their hopes and dreams. You may also wish to ask the students themselves to note their own hopes and dreams. Then, use these answers to compare and contrast with the characters in the play. Are there hopes and dreams that are shared? Are there any that are different? How have societal expectations contributed to this? Discuss why this might be.

# CINDERFELLA

*Cinderfella* was a film released in 1960 which presented the story of Cinderella where the character roles were attributed to the opposite gender. For example, the title role, *Fella*, was played by Jerry Lewis.

In groups, have students prepare their own script version of the story of Cinderella in which gendered roles are reversed. Students should prepare to present their version to the class.

After watching these versions, discuss with the students what changed from the original versions to this version. How were things presented differently? Why were they presented differently? Should these versions look any different?

## Writing Her Own Ending

In the story of Cinderella, Ella is saved by marrying the prince. Have your students re-write the end of the story of Cinderella, where Ella saves herself.

## WHO'S BEHIND THE MASK?

### Appearances Can Be Deceiving!

As we journey through this story, we learn you can never judge a book by its cover. At the beginning of the show, Marie seems like an eccentric poor woman, but she later transforms into Ella's beautiful and enchanted Fairy Godmother. Gabrielle first acts like a mean stepsister in line to marry Prince Topher, but she's really just in love with Jean-Michel and would rather be ladling soup to the poor. Prince Topher is the most handsome and valiant bachelor in the kingdom, but from the very beginning, we learn he's a bit mopey and lacks self-confidence. Appearances indeed can be deceiving!

### Is That Really You?

Have your students research a popular person in history and designate a day for them to perform and emulate their characters in class! Great examples are Martin Luther King Jr., Catherine the Great, Marie Curie, Albert Einstein, Rosa Parks, Abraham Lincoln, Amelia Earhart, Muhammad Ali, or any other figure who was known for their occupation or an important event. Alternatively, you might like your students to focus on famous Australian personalities such as Catherine Livingstone, Neville Bonner, Oodgeroo Noonuccal, Don Bradman, Evonne Goolagong Cawley, Chris Hemsworth, Dame Nellie Melba, etc. Encourage your students to investigate all facets of this person: their strengths, weaknesses, likes, dislikes, etc. Be sure to have them focus on surprising elements of their characters' personalities or lives that may contradict their public personas. Give each student five minutes to perform as their researched characters. By having your students enact these people, they will experientially understand how people can often be different from how they're perceived.



Credit: Carol Rosegg - Original Broadway Production

## DON'T JUDGE A BOOK BY ITS COVER

Using the research from the previous activity, have students create a book based on their character or person of fame! This is a great opportunity for your students to flex their creative muscles.

Create a 10-page book of the person they've researched. Begin with the cover. In the centre, they can paste a photo of that person. Around it, attach or draw elements that indicate what most people would know about the person. For instance, for a book about Evonne Goolagong, one may adorn the cover with pictures of tennis rackets and other tennis paraphernalia. Once they've decorated the cover, fill the next nine pages with lesser-known information about their person. Each page can be dedicated to one surprising fact about that person. They can cut out and attach photos or draw images of that unique fact.

With this book, your students can truly show how you can never judge a book by its cover!

### Overcoming Adversity

In the story of Cinderella, Ella overcomes adversity to find her happily ever after. There have been many individuals throughout history who have also worked hard to face and overcome adversity. For example, Nelson Mandela, Jesse Owens, Malala Yousafzai, Greta Thunberg, 2021 Australian of the Year Grace Tame and more. Students might recall adversities experienced by the famous person they researched in the previous activity – 'Is That Really You?'. All of these figures share similar qualities that helped these individuals face adversity.

Have your students discuss what these qualities are. Ask the students:

What is resilience? What does it mean to be resilient? How can individuals draw on resilience during the most challenging of times? Use this discussion as a prompt to explore coping strategies for challenging situations.



## STEP BY STEP

In the story of Cinderella, we meet a stepmother that is portrayed as being wicked. This stereotype has been accorded stepmothers across several fairy tales, including *Snow White* and *Hansel and Gretel*. Families today around the world include stepparents and we see stepmothers treating stepchildren with love. Why, then, does this stereotype still exist?

### *See, Think, Wonder*

*See, Think, Wonder* (from Harvard's Project Zero) is an excellent way to prompt thoughtful discussions about the stepmother stereotype.

Show your students an image of the stepmother from Cinderella.

Have the students note on a piece of paper what they see in the picture. At this point, students should provide quite literal answers. For example, a person, brown hair, a green dress, etc.

Then, have the students note what they think is happening or appearing in the picture.

For example, I think this is Cinderella's stepmother.

Finally, have the students note what they wonder about the image. For example, I wonder what she is thinking?

Share the answers as a class for each question: *see, think, wonder*. When you reach the section on wonder, pay particular attention to the questions that are asked. Use them to prompt a discussion about the complex thoughts and experiences of the stepmother.

Ask the students what a stepmother is. Discuss the notion of choosing to become a mother to a child. Have the students create a word cloud using the words they would associate with a stepmother. Use the students' word clouds to prompt a discussion on the difference between the stereotype portrayed in Cinderella and their own views of stepmothers.

Families come in all shapes and sizes. Cinderella is a story that reminds us to re-think the conventional image of a nuclear family.

## CELEBRATING DIVERSITY

Have your students draw a picture of a family. Once the students have finished their pictures, have the students present their pictures to the class. Discuss the various family images presented. Are they all the same? Are they different?

Show the students some images of different kinds of families. You may wish to include images of families with two mums or two dads, families with one parent, families with stepparents and stepchildren, etc.

Ask the students if they know people in their own lives with families like these. Discuss what makes a family.

### **Family Soup**

After discussing what makes a family, have the students write a recipe for a 'family soup'. What are the main ingredients? How do we mix them together?

## CAST YOUR BALLOT!

“FRIENDS, THERE IS A WAY. IN ANCIENT GREECE, IN THE CITY OF ATHENS, THEY DEvised A RULING THAT WAS FAIR TO EVERYONE. EVERYONE... VOTED.” – *ELLA*

In Prince Topher’s palace, a **constitutional monarchy** rules the kingdom. This form of government places power in the hands of one ruler, who ultimately makes decisions on behalf of the people. Jean-Michel defends the rights of the poor. His methodology represents **socialism**, where everyone gets the same rights and no one rules over the other. In the musical, eventually the townspeople are granted the opportunity to vote for the first Prime Minister of the kingdom, introducing democracy – a form of government where everyone gets a vote.

Have your students research different forms of government. Divide your class into three groups. Assign a method of government to each of the groups: constitutional monarchy, socialism and democracy. After they’ve researched these governments, have each group introduce their structure of governance and have them implement it into the classroom. They should have free reign to govern the class according to their principles. (Within reason and at the educator’s discretion! For example, classmates in a democracy can vote on “Cupcake Fridays,” etc.) At the end of the cycle, ask your students to compare the three forms. What works? What doesn’t work? How do the other students feel in this government? Have your students decide which form of government best suits their needs.

### What Is Class?

Oxford Learners Dictionaries define ‘class’ as “one of the groups of people in a society that are thought of as being at the same social or economic level”. This could be defined as different things, such as the working class, middle class or upper class. In the case of the story of Cinderella, there is also a clear social divide of classes. This is best expressed by Jean-Michel, who openly protests about the divide between the rich and the poor.

## THE CLASS DIVIDE

In the play, Jean-Michel is very concerned with the rights of the poor.

As a class, make a mind-map, showing what the challenges for less fortunate people may be and discuss how these matters may be resolved on a global and local scale.

As a class, choose one local scale idea to enact.

### Causes Of Class

Have your students research the class divide in Australia. Use this as a prompt to compare the differences in the class divide expressed in the story of Cinderella and today. Students should discuss what causes class division.

### Working Class Man

What does it mean to be a working-class person in Australia? In a modern sense, this is expressed in the Australian classic song Working Class Man by Jimmy Barnes. Listen to the song and explore the lyrics with your class (refer weblink below):

<https://www.youtube.com/watch?v=UaTkIXIRHrw>

Have the students identify what in the song helps classify the titular figure as a member of the working class in Australia and what this means. Have your students write their own poem or song, describing what a member of the poorer class in the story of Cinderella would be like. Have the students present these to the class and discuss the differences.



# DEMOCRACY IN AUSTRALIA

Australia is a constitutional monarchy. We have three branches of government: judicial, executive and legislative. In our constitutional monarchy, the monarch's powers are limited and they act as the head of state, rather than as the head of government. Australia's current head of state is Queen Elizabeth II. The monarch, upon advice from the Australian Prime Minister, will appoint a Governor-General. It is the role of the Governor-General to be the representative of the monarch in Australia. The Governor-General has certain executive government powers as outlined in the constitution and as provided through Acts of Parliament. The constitution gives a monarch the right to block an Act of Parliament.

Australia is also a democratic country. Members of parliament are elected to represent their constituents by free elections. There are two forms of parliament in Australia: federal and state or territory. This means there are 9 parliaments in Australia, including one federal parliament, 6 state parliaments and 2 territory legislative assemblies. It is the role of the federal parliament to oversee national matters (for example, defence) and the state parliaments oversee state matters (for example, state education systems). In Australia, voting is compulsory for those over the age of 18.

It is important to note that although Australia is a democracy, not all members of the Australian public over the age of 18 have always had the right to vote.

## Classroom Politics

Hold an election in your classroom! This may be a long-term process, but with the right steps, students can really benefit from understanding how an election process in Australia works. Students should extensively research the election campaign and voting process. Then set dates for having an election.

After your culminating election day, have your students debrief about what they've learned. How does the electoral process work? Is the process fair and balanced? Is there another way in which people could vote for our nation's leaders? What would you change about the campaign trail? With a greater understanding of the electoral process, students will become more engaged in the way our country makes important decisions.

## Additional resources relating to the Australian democratic system and divisions of class:

<https://www.moadoph.gov.au/democracy/australian-democracy/#>

<http://static.moadoph.gov.au/opphgovau/media/docs/learning/HoD-I-can-make-a-difference-4-6.pdf>

<https://revisesociology.com/2016/08/04/social-class-definition-introduction/>

<https://study.com/academy/lesson/australian-social-class-system.html>

# DREAMS DO COME TRUE!

“IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY.” – MARIE

When all the waltzing and magic is said and done, Ella's wishes do come true! It is important to have dreams, and to achieve a “happily ever after,” one must work hard. Lead your students in an exercise, asking them to write down their dreams and goals. Work backwards! What is their dream for 20 years from now? What is their dream for 10 years from now? What is their dream for 5 years from now? What is their dream for 1 year from now? By creating a timeline, your students will get a head start on working towards their goals and dreams.

## A Magical Dreamboard

Help your students visualise their dreams through a ‘dreamboard’. They might like to use PowerPoint for this purpose or create a visual display on corkboard, using safety pins and any items that represent their goals and ambitions. These items can include magazine clippings, small trinkets, or inspirational quotes; anything that will motivate a student at a short glance. Encourage them to be creative in the design of their PowerPoints or boards. Ask the students to present their dreamboards to the class. Each student should explain each item they included on their dreamboard to the class. Discuss with your students the power of visual prompts in setting and achieving goals.



Credit: Carol Rosegg - Original Broadway Production

# TRANSFORMATIONS

*Cinderella* is a story filled with magical transformations, both literal and metaphorical. Get your students to brainstorm the various transformations that are referenced in the story. Ask your students to consider how these various transformations foreshadow Ella's transformation at the end of the story. Students might like to explore the concept of transformation through the following activities.

## Transforming Objects

Gather a bunch of objects (i.e. a piece of rope, a sheet of fabric, a hula hoop, etc.). Get the students to stand in a circle. Ask the students to pass an object (selected by the teacher) around the circle. Before they pass the object, ask the students to create a short scene in which the object is transformed into something (i.e. a piece of rope might become a snake, a long piece of spaghetti or a tie). The students should not state what the object has transformed into. They should instead attempt to allude to it through their actions and words (i.e. "be careful...I don't know if it's venomous"). Encourage the students to be bold in their offers. Once the students have run out of ideas, swap the object for another. Once they have explored the different ways the objects can be transformed, ask the students to work in small groups. Give each group one of the objects and get them to create a small scene in which their object must transform throughout the scene. Get the students to present their performances to the class for feedback and discussion.

## Transforming Characters

Once the students have had an opportunity to explore the ways objects can transform, ask the students to consider the ways that they might transform character. Remind the students how Marie starts off as a senile poor woman, but magically transforms into Ella's wise and compassionate Fairy Godmother. Ask the students to consider how the actor manipulates their expressive skills (voice, movement, gesture and facial expression) to achieve this transformation. Ask the students to work with a partner to create a scene in which one or both characters in the scene transform. You might give your students a scenario for this i.e. two witches/wizards have a spell competition and transform each other into different characters. Ask the students to consider the different techniques they might use to transform i.e. they might disappear behind a screen and reappear as their other character, or they might spin or morph into their new character. Get the students to rehearse their transformation performances and then ask them to present their work to the class for feedback and discussion.

# CONNECTIONS TO THE AUSTRALIAN CURRICULUM

## ENGLISH

**The study of English helps create confident communicators, imaginative thinkers and informed citizens ... individuals learn to analyse, understand, communicate and build relationships with others and with the world around them. They understand how language features and language patterns can be used for emphasis.**

Figurative language techniques are used throughout the musical, including alliteration and hyperbole for emphatic effect, enhancing the exaggerated nature of the characters, setting and plot.

**They compare and analyse information in different texts, explaining literal and implied meaning.**

In the musical, a number of interactions between different characters take place, raising questions about those characters' backgrounds. In some of the activities in this guide, students are encouraged to discuss the societal issues raised in the performance, such as poverty and bullying and examine persuasive arguments relating to these issues.

**They understand how the use of text structures can achieve particular effects and can analyse and explain how language features, images and vocabulary are used by different authors to represent ideas, characters and events.**

Students investigate the musical in order to compare different methods of conveying content and expression.

## THE ARTS

**In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills.**

The activities in this guide have been developed to offer students rich opportunities to engage with the production, as well as gain learning and practice in the Arts subjects.

**The Arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential.**

The Arts activities in this guide aim to provide opportunities for students to develop their burgeoning artistic abilities.

**The five Arts subjects in the Australian Curriculum provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.**



These resources have been developed with a range of activities that are relevant to the Arts subjects.

**Rich in tradition, the Arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional and emerging forms and use arts knowledge and understanding to make sense of their world. Through The Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world.**

*Cinderella* explores a specific cultural and community context that will allow students to examine pertinent themes, as well as social and historical issues. The activities in this guide have been developed to offer opportunities for students to use Arts practices to communicate these discoveries.

**Arts learning provides students with opportunities to engage with creative industries and arts professionals. The Arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories.**

Recent studies show that students who are exposed to performance experiences have enhanced literary knowledge, tolerance and empathy\*. It is important for schools to consider the overwhelming benefits of student exposure and engagement with quality productions. *Cinderella* is a highly crafted production that offers considerable opportunities for students to engage with arts professionals. The standard of the creative artists involved in every aspect of this production is exceptional and provides significant opportunities for students to be entertained, challenged and enriched.

**The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in the Arts is based on cognitive, affective and sensory/kinesthetic response to arts practices as students revisit increasingly complex content, skills and processes with developing confidence and sophistication across their years of learning.**

The activities in this guide are designed to give kinesthetic Arts experiences that will develop students' creativity and confidence.

**In the Australian Curriculum the Arts aims to develop students':**

- **creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence**
- **arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways**
- **use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints**
- **understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.**

The education resources contained in this guide are designed to address the specific aims of the Australian Curriculum. Students will have opportunities to engage with learning opportunities that will develop the key skills and knowledge referenced above.

\*University of Arkansas Department of Education Reform.

**The activities in this guide offer rich opportunities for students to engage in the following ACARA General Capabilities**

### **LITERACY**

- Comprehending texts through listening, reading and viewing
- Composing texts through speaking, writing and creating
- Text knowledge
- Grammar knowledge
- Word knowledge
- Visual knowledge

### **CRITICAL AND CREATIVE THINKING**

- Inquiring – Identifying, exploring and organising information and ideas
- Generating ideas, possibilities and actions
- Reflecting on thinking and processes
- Analysing, synthesising and evaluating reasoning and procedures

### **PERSONAL AND SOCIAL CAPABILITY**

- Self-awareness
- Self-management
- Social awareness
- Social management

### **INTERCULTURAL UNDERSTANDING**

- Interacting and empathising with others

### **ETHICAL UNDERSTANDING**

- Understanding ethical concepts and issues
- Reasoning in decision making and actions
- Exploring values, rights and responsibilities



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### ELI EREZ

**Eli Erez** is the Head of Drama at Bialik College and has been a Drama educator for over 20 years. He served on the Drama Victoria committee of management between 2004 and 2019 in various capacities and has worked in various roles for the VCAA; in curriculum development, as an examination panel member, and as an assessor of the Drama and Theatre Studies performance exams. Eli has facilitated workshops at Drama Victoria Conferences, Arts Centre Melbourne, Melbourne Theatre Company, Malthouse Theatre and St. Martins Youth Arts Centre. He has developed numerous education resources for the Melbourne International Arts Festival and musical performances including *Jersey Boys*, *Charlie and the Chocolate Factory* and *Come From Away*. Eli has also worked professionally as a director, writer, set designer, performer, and puppeteer. In his role as Head of Drama at Bialik College he has directed numerous school productions, musicals and events.

### REYZL ZYLBERMAN

**Reyzl Zylberman** is an educator, teaching across both primary and secondary levels. She is the Director of Jewish Studies and LOTE at Sholem Aleichem College in Melbourne, Australia. She also teaches Yiddish to students from around the world with The Workers Circle (New York City). She has a BA/B. Ed and Honours (Arts) Degree from Monash University. Reyzl takes great pride in her community work for a variety of organisations, including theatre production, event coordination, publications, mentoring youth leaders, and through her role as an AFL Multicultural Community Ambassador. She has been involved in the production of two books and a CD in Yiddish editing and typing roles. A lover of music and musical theatre, Reyzl is a co-founder of Melbourne's Yiddish choir, *Mir Kumen On*.